

# Pierre Kunc



## Messe de la Nativité

**Sur de Vieux Roëls**

**Pour Soli et Chœurs à 3 Voix (S. T. et B.)**

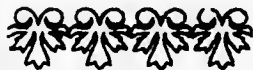


**N° 1. Edition avec accompagnement d'Orgue, de Hautbois, de Quintette  
à cordes et de Harpe *ad libitum* :**

Partition complète . . . . .	<i>Net</i> : 10 fr.
Chaque partie instrumentale. . . . .	<i>Net</i> : 2.50
Chaque partie de chœurs . . . . .	<i>Net</i> : 1.50

**N° 2. Edition avec accompagnement d'Orgue seul :**

Partition . . . . .	<i>Net</i> : 7 fr.
---------------------	--------------------



PARIS, AU MÉNESTREL, 2<sup>bis</sup>, rue Vivienne, HEUGEL & C<sup>ie</sup>  
Éditeurs-Propriétaires pour tous pays  
Tous droits de reproduction et d'exécution publique réservés en tous pays,  
y compris le Danemark, la Suède et la Norvège

Copyright by Heugel & C<sup>ie</sup>, 1907


Imp. De'anchy, Paris.



# MESSE DE LA NATIVITÉ

PIERRE KUNC

## KYRIE


Larghetto ma non lento (entre 69 et 76 = )

SOPRANOS

TÉNORS

BASSES

ORGUE

Larghetto ma non lento (entre 69 et 76 = )

SOLO ou SOLI  
*dolce*

Ky - ri - e e - le - i -

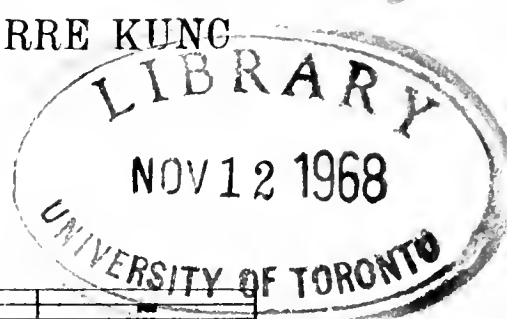
*p*

Copyright by Heugel et Cie 1907.

AU MÉNESTREL, 2<sup>bis</sup> rue Vivienne.

HEUGEL et Cie Editeurs, Paris.

1  
M  
2013  
K97M3



**SOLO**

son e - le - i - son e - le - i - son

Hautb.

Ped.

**TUTTI**  
*mp*

Ky - ri - e e - le - i - son e - le - i - son e -

Ky - ri - e e - le - i - son e - le i - son e -

Ky - ri - e e - le - i - son e - le - i - son e -

Fonds.

*mf*

**SOLO ou SOLI**

le - i - son. Ky - ri - e e - le - i - son.

le - i - son.

le - i - son.

Hautb.

*pp*

Ped.

son Ky - ri - e e - le - i - son

*mf* Ky - ri - e e - le - i - son, e - le - i - son. e -  
*mf* Ky - ri - e e - le - i - son e - le - i - son. e -  
*mf* Ky - ri - e e - le - i - son e - le - i - son, e -

le - i - son  
 le - i - son  
 le - i - son

Hautb. *mf*  
*p*  
 Ced.

G.O. Poco rit

Tempo

4 SOLI *mf*

(1) Ten. 1<sup>o</sup> et 2<sup>o</sup> SOLO

*p* Chris - te e - le - i - son Chris - te e - le - i - son Chris - te

Bas. 1<sup>o</sup> et 2<sup>o</sup> SOLO

*p* Chris - te e - le - i - son Chris - te e - le - i - son E - le - i -

Tempo

- son e - le - i - son! —

Chris - te e - le - i - son e - le - i - son! —

- te e - le - i - son e - le - i - son! —

- son! e - le - i - son e - le - i - son! —

(1) En cas de ressources vocales insuffisantes, on peut chanter ces 8 mesures, en ne prenant dans les voix de Ténors et de Basses, que les parties gravées en grosses notes.

**TUTTI** *dolce* *mf*

Chris - te e - le - i - son Chris - te e - le - i - son Chris - te

**TUTTI** *dolce* *mf*

Chris - te e - le - i - son Chris - te e - le - i - son Chris - te

**TUTTI** *dolce* *mf*

Chris - te e - le - i - son Chris - te e - le - i - son Chris - - -

*p* *cresc.* *Red.*

*Ossia* *mf* *Ossia*

Chris - te e - le - i - son Chris - te Chris - te e - le - i - son

*mf*

Chris - te e - le - i - son Chris - te Christe e - le - i - son

*mf*

- te e - le - i - son Chris - - - te

First system of the musical score. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "Chris - te Chris - te Chris - te e - le - i - son e - - -". The music is in G major (one sharp) and 3/4 time. Dynamics include *f* (forte), *ff* (fortissimo), and *dim.* (diminuendo). The piano part has a *ff* dynamic and a *dim.* marking.

Chris - te Chris - te Chris - te e - le - i - son e - - -

Chris - te Chris - te Chris - te e - - - le - i - son

Chris - te Chris - te Chris - te Chris - te e - - -

**a Tempo molto tranquillo**

Second system of the musical score. The lyrics are: "le - i - son! Ky - ri - e, e - le - i - son, e -". The music is in G major and 3/4 time. Dynamics include *mf* (mezzo-forte) and *mf dolce* (mezzo-forte dolce). The piano part has a *mf* dynamic and a *mf dolce* marking.

le - i - son! Ky - ri - e, e - le - i - son, e -

le - i - son! Ky - ri - e, e - le - i - son, e -

le - i - son! Ky - ri - e, e - le - i - son,

**riten. a Tempo molto tranquillo**

Third system of the musical score. The lyrics are: "le - i - son! Ky - ri - e, e - le - i - son, e -". The music is in G major and 3/4 time. Dynamics include *p* (piano). The piano part has a *p* dynamic and a *riten.* (ritardando) marking.

le - i - son! Ky - ri - e, e - le - i - son, e -

le - i - son e - le i - son Ky - ri - e e -

le - i - son e - le i - son Ky - ri - e e -

le - i - son e - le i - son Ky - ri - e e -

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'le - i - son e - le i - son' and then 'Ky - ri - e e -'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

le - i - son Ky - ri - e, e - le i - son

le - i - son Ky - ri - e, e - le i - son

le - i - son Ky - ri - e, e - le i - son

The second system continues the vocal and piano parts. The vocal parts sing 'le - i - son Ky - ri - e, e - le i - son'. The piano accompaniment continues with harmonic support, featuring some arpeggiated figures.

Ky - ri - e e - le i - son e - le i - son e -

Ky - ri - e e - le i - son e - le -

Ky - ri - e e - le i - son e - le i - son e -

The third system concludes the page. The vocal parts sing 'Ky - ri - e e - le i - son e - le i - son e -'. The piano accompaniment ends with a final chord and a fermata. The word 'Fin.' is written at the bottom of the piano part.



(1)

le - i - son

le - i - son

le - i - son

(1) Hautb. Récit

G.O.

Red.

dim.

son!

son!

son!

pp

(1) Coupure facultative en cas d'exécution avec Orgue seul.

# GLORIA IN EXCELSIS

All<sup>o</sup> mod<sup>to</sup> (76 =  $\text{♩}$ )

SOPRANOS

TÉNORS

BASSES

ORGUE

All<sup>o</sup> mod<sup>to</sup> (76 =  $\text{♩}$ )

*ff*

Glo-ria in ex-cel-sis

Glo-ria in ex-

Glo-ria in ex-cel-sis

Glo-ria in ex-

Glo-ria in ex-cel-sis

Glo-ria in ex-

First system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: - cel - sis, Glo - ri - a Glo - ri - a! in ex - cel - sis.

Second system of the musical score. It continues with the same three vocal staves and piano accompaniment. The lyrics are: De - o! Glo - ri - a in ex - cel - sis! Glo - ri - a in ex - .

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: *- cel - sis! Glo - ri - a in ex - cel - sis De - o*. The piano part features chords in the right hand and a melodic line in the left hand, with a *Red.* (ritardando) marking at the end of measure 4.

*- cel - sis! Glo - ri - a in ex - cel - sis De - o*

*- cel - sis! Glo - ri - a in ex -*

*Red.*

Continuation of the musical score. The lyrics are: *- glo - ri - a! De - o glo - ri - a! - cel - sis De - o! Et in ter - ra*. The piano part includes dynamic markings *f* (forte) and *mf* (mezzo-forte). The *sempre f* marking is above the bass staff in measure 7.

*- glo - ri - a! De - o glo - ri - a! - cel - sis De - o! Et in ter - ra*

*sempre f*

*f mf*

*f mf*

pax ho - mi - nibus bo - nae vo - lun - ta - -

Et in ter - ra pax ho - mi - nibus  
\_tis! \_\_\_\_\_ Glo - ria Glo - ria in ex - -

Et in ter - ra  
Bo - nae vo - lun - ta - - - tis Glo - ri - a!  
cel - sis De - o Glo - ri - a! \_\_\_\_\_

pax ho - mi - nibus bo - nae vo - lun -  
 Glo - ri - a Glo - ri - a Glo - ri - a  
 Glo - ri - a Glo - ri - a Glo - ri - a in ex -

- ta - - - - - tis Lau - da - mus  
 in ex - cel - sis Glo - ri - a! Lau - da - mus  
 - cel - sis Glo - ri - a Glo - ri - a! Lau - da - mus

tel Be-ne-di-ci-mus te A-do-ra-mus

tel Be-ne-di-ci-mus te A-do-ra-mus

tel Be-ne-di-ci-mus te A-do-ra-mus

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are 'tel Be-ne-di-ci-mus te A-do-ra-mus'. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. The lyrics are written below each staff.

te Glo-ri-fi-ca-mus te

te Glo-ri-fi-ca-mus te

te Glo-ri-fi-ca-mus te

The second system continues the musical score with three vocal staves and a piano accompaniment. The lyrics are 'te Glo-ri-fi-ca-mus te'. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. The lyrics are written below each staff.

Glo - ri - a!

*f* Lau - da - mus te! \_\_\_\_\_ Be - ne - di - ci -

*f* Lau - da - mus te! \_\_\_\_\_ Be - ne - di - ci - mus

The first system consists of three staves. The top staff is a vocal line in D major (two sharps) with a melodic line starting on G4, moving to A4, and then descending. The middle two staves are piano accompaniment. The upper piano staff features a series of eighth-note chords, while the lower piano staff provides a harmonic foundation with sustained chords and moving bass lines. Dynamics include a forte (*f*) marking.

Glo - ri - a!

mus te A - - - do - -

*mf* > te A - - - do - - - ra - - mus te A - -

*dim*  
*p*

The second system continues the musical piece. It features similar vocal and piano parts. The vocal line in the middle staff has a melodic phrase that includes the words 'mus te' and 'A - - - do - -'. The piano accompaniment continues with complex chordal textures. Dynamics include mezzo-forte (*mf*) and piano (*p*), with a decrescendo (*dim*) marking.



*mf*

A - - do - - ra - - mus te glo - ri - fi -

- ra - mus te A - - do - - ra - - mus te

- do - ra - mus te A - - do - ra - mus te glo -

*dim*

*Andantino* ♩ = ♩

- ca - mus te

*SOLO ou 2 SOLI*  
*p*

Gra - ti - as a - gi - mus

- ri - fi - ca - - - mus te

*Andantino* ♩ = ♩

*p*

a - gi - mus ti - - - bi prop - ter ma - gnam glo - ri - am tu - -

SOLO ou 2 SOLI  
*mf*  
 Gra - ti - as a - gi - mus a - gi - mus ti - - - bi  
 - - am *p* Gra - ti - as a - gi - mus ti - bi  
*p*  
 Ped.

prop - ter ma - gnam glo - ri - am tu - - - am!  
 Do - mi - ne De - us, Rex cœ - les - tis

*p*  
 Do - mi - ne De - us Rex cœ - les -  
*mf*  
 Do - mi - ne De - us  
 SOLO ou 2 SOLI  
*chanté*  
*p*  
 Do - mi - ne De - us Rex cœ - les - ti

*dolce*

- - - - - tis - - - - - Do - mi - ne Fi - li

Rex cœ - les - tis - - - - -

*p mezza voce*

De - us Pa - ter om - ni - po - tens Do - mi - ne

*p*

col *And.*

u - ni ge - ni - te Je - su Chri - ste Do - mine

*p*

Do - mine Fi - li Je - su Chri - ste Do - mine

Fi - li u - ni Je - su Chri - ste Do - mine

*crescendo*

De - us A - gnus De - i Fi - li - us Pa - tris. —

*crescendo*

De - us A - gnus De - i Fi - li - us Pa - tris. —

*crescendo*

De - us A - gnus De - i Fi - li - us Pa - tris.

*crescendo*

Je - - - su

*p* TUTTI

Gra - ti - as a - gi - mus a - gi - mus ti - bi prop - ter ma - gnam

*p* TUTTI

Gra - ti - as a - gi - mus a - gi - mus ti - bi prop - ter ma - gnam

*p* TUTTI

Gra - ti - as a - gi - mus a - gi - mus ti - bi prop - ter ma - gnam

*p*

Ped. doubl.

Chri - - - ste

Glo - ri - am tu - - - am

Glo - ri - am tu - - - am

Glo - ri - am tu - - - am *mf* Glo - ri - fi -

*crescendo*

*ff* Gra - ti - as a - gi - mus

*f* Glo - ri - fi - *ff* ca - mus te gra - ti - as

*f* - ca - - mus te

*molto cresc.* *ff*

ti - bi De - us Je - su Chri -

A - gimus ti - bi Je - su Chri -

gra - ti - as A - gimus ti - bi Je - su Chri -

ste!

ste!

ste!

Allargando

dim.

tr.

Largo

## Largo

First system of the musical score. It includes two piano staves at the top and a vocal staff below them. The piano staves are mostly empty, with a few notes in the right hand. The vocal staff begins with a rest, followed by a note marked *f* (forte). The tempo is marked *Largo*.

Second system of the musical score. It includes two piano staves and a vocal staff. The piano staves have chords and arpeggiated figures. The vocal staff has the lyrics "Qui tol - lis pec - ca - ta" and "tol - lis pec - ca - ta mun - di". The tempo is marked *Largo*.

Third system of the musical score. It includes two piano staves and a vocal staff. The piano staves have chords and arpeggiated figures. The vocal staff has the lyrics "Qui tol - lis pec - ca - ta" and "tol - lis pec - ca - ta mun - di". The tempo is marked *Largo*.

musical score for three voices (Soprano, Alto, Bass) and piano. The key signature is one sharp (F#). The lyrics are: "mun - di mi - se - re - re no -". The dynamics are marked *mf* (mezzo-forte). The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler, more melodic line in the left hand.

mun - di mi - se - re - re no -

mun - di mi - se - re - re no -

mi - se - re - re no -

musical score for three voices (Soprano, Alto, Bass) and piano. The key signature is one sharp (F#). The lyrics are: "bis" and "Qui". The dynamics are marked *f* (forte). The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler, more melodic line in the left hand. The section is marked *molto cresc.* (molto crescendo).

bis

Qui

bis

bis

*molto cresc.*

*molto cresc.*



tol - lis pec - ca - ta mun - di

Qui tol - lis pec - ca - ta

Qui tol - lis pec - ca - ta

*p subito*

Sus - ci - pe

mun - di, Sus - ci - pe Sus - ci -

mun - di, Sus - ci - pe

Sus - ci - pe de - pre - ca - ti - o - nem

- pe Sus - ci - pe de - pec -

Sus - ci - pe de - pre - ca - ti -

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simple bass line in the left hand.

nos - tram Qui se - des ad

- ca - ti - o - nem nos - tram Qui se -

- o - nem nos - tram Qui

*molto cresc.*

*f*

The second system continues the vocal and piano parts. It includes dynamic markings such as *f* (forte) and *molto cresc.* (molto crescendo). The piano accompaniment becomes more complex, with a dense texture of chords and moving lines in both hands.

dex - te - ram Pa - tris  
 - - des ad - - dex - te - ram Pa - tris  
 se - - des ad dex - te - ram - -

mi - se - re - re no - bis mi - se - re - re  
 mi - se - re - re no - bis mi - se - re - re  
 Pa - tris mi - se - re - re no -

Musical score for a Latin hymn, featuring vocal staves and piano accompaniment. The lyrics are in Latin, and the music includes dynamic markings like "dim." and "p".

rit. Tempo lento

Allegro

no - bis! no - bis! bis!

rit. Tempo lento

Allegro

pp G.O.

*mf* Quo - niam tu so - lus Sanc - tus *f*

*mf* Quo - niam Quo - niam tu so - lus Sanc - tus *f*

*mf* Quo - niam Quo - niam tu so - lus Sanc - tus tu so - lus *mf*

*p* G.O. *mf* *f* Récit. *p* G.O.

*mf*  
Tu so - lus Al - tis - simus Je - su

*mf*  
Tu so - lus, Do - minus Al - tis - simus Je - su

Do - minus Al - tis - simus Je - su

G. O. *mf* *f*

*ff*  
Chri - ste!

*ff*  
Chri - ste!

*ff*  
Chri - ste!

*Ped.*

I<sup>o</sup> Tempo

Cum sancto spi - ri - tu Cum sanc - to spi - ri - tu, in

Cum sancto spi - ri - tu Cum sanc - to spi - ri - tu, in

Cum sancto spi - ri - tu Cum sanc - to spi - ri - tu, in

I<sup>o</sup> Tempo

*ff*

glo - ri - a De - i De - i — Pa - tris.

glo - ri - a De - i De - i — Pa - tris.

glo - ri - a De - i De - i — Pa - tris.

Cum sanc-to spi - ri-tu Cum sanc-to spi - ri-tu

Cum sanc-to spi - ri-tu Cum sanc-to spi - ri-tu

Cum sanc-to spi - ri-tu Cum sanc-to spi - ri-tu

The first system of the musical score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics: "Cum sanc-to spi - ri-tu". The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody. The key signature has two sharps (F# and C#), and the time signature is 4/4.

In glo - ri - a — De - i —

In glo - ri - a — De - i

In glo - ri - a De - i

The second system of the musical score continues the vocal and piano parts. The vocal parts sing the lyrics "In glo - ri - a — De - i —". The piano accompaniment provides harmonic support with chords and moving lines. The key signature remains two sharps (F# and C#), and the time signature is 4/4.

A<sup>(1)</sup>

Pa - tris

Pa - tris

sans presser

Pa - tris Cum sanc-to spi - ri - tu, in

sans presser

*mf*

A<sup>(1)</sup>

Cum sanc-to spi - ri - tu in glo - ri -

glo - ri - a Dei Pa - tris. in glo - ri - a De - i

(1) Ces 9 mesures (de A à B) ne figurent sur la grande partition qu'en appendice: elles ne sont qu'une variante plus condensée et plus facile de la version originale dont elles tiennent ici la place, et dont l'exécution pourrait paraître périlleuse, réduite au seul soutien de l'orgue. On trouvera du reste la version originale à la fin de la présente partition avec accompagnement d'orgue (*Voy. Appendice*)



**B**

in glo - ri - a De -

- a De-i Pa - tris. in glo - ri - a De -

— Pa - tris, in glo - ri - a De - i Pa -

*ff*

**B**

- i Pa - tris Cum sanc-to spi - ri -

- i Pa - tris Cum sanc-to spi - ri - tu in

- tris, Cum sanc-to spi - ri - tu in glo - ri - a —

*mf*

*f* *mf*

First system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is D major (two sharps). The lyrics are: "tu in glo - ri - a — De - i Pa - tris in glo - ri - a De - i Pa - tris in glo - ri - a De - i". The piano part features arpeggiated chords and a melodic line in the right hand, with a forte (*f*) dynamic marking.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "a De - i Pa - tris Cum a De - i Pa - tris in gloria De - i Pa - tris in gloria De - i Pa - tris". The piano part includes a section marked "très rythmé *ff*" and another marked "più *f*". The system concludes with a double bar line and the word "Ad." below the piano part.

élargi

sancto spi - ri - tu in glo - ri - a De - i Pa - tris, in glo -

Pa - tris, A - me A - men

A - men A - men, in glo - ri - a De -

élargi

**Adagio**

- ri - a De - i Pa - tris

in glo - ri - a De - i Pa - tris

- i Pa - tris

**Adagio**

**fff**

**Silence**

a Tempo (mais moins vite)

Three vocal staves (Soprano, Alto, Bass) in G major. The tempo is 'a Tempo (mais moins vite)'. The lyrics are 'In glo - ri - a De - i'. The music features a forte (*ff*) dynamic and a melodic line with a fermata on the final note of each phrase.

In glo - ri - a De - i

In glo - ri - a De - i Pa - tris in

In glo - ri - a De - i, in glo - ri - a

a Tempo (mais moins vite)

Piano accompaniment for the first system, consisting of a grand staff (treble and bass clef). The tempo is 'a Tempo (mais moins vite)'. The music features a forte (*ff*) dynamic and a harmonic accompaniment for the vocal lines.

Three vocal staves (Soprano, Alto, Bass) in G major. The tempo is 'a Tempo (mais moins vite)'. The lyrics are 'Pa - tris A - men, A - men, A - men!'. The music features a forte (*ff*) dynamic and a melodic line with a fermata on the final note of each phrase.

Pa - tris A - men, A - men, A - men! —

glo - ri - a De - i Pa - tris A - men! —

De - i Pa - tris A - men, A - men! —

Piano accompaniment for the second system, consisting of a grand staff (treble and bass clef). The tempo is 'a Tempo (mais moins vite)'. The music features a forte (*ff*) dynamic and a harmonic accompaniment for the vocal lines.

2. Ed.

## SANCTUS

And<sup>te</sup> maestoso (60 = )

SOPRANOS



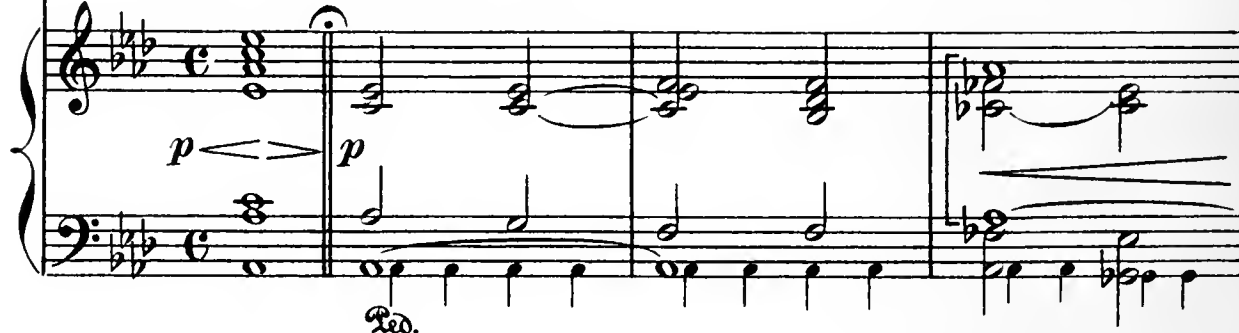
TÉNORS



BASSES

And<sup>te</sup> maestoso (60 = )

ORGUE



Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts sing the Latin text "Do - mi - nus — Sane - tus Do - mi - nus De - us". The piano accompaniment features chords and arpeggiated figures. Dynamics include *f* (forte) and *più f* (further forte).

Do - mi - nus — Sane - tus Do - mi - nus De - us

Do - mi - nus — Sane - tus Do - mi - nus De - us

Do - mi - nus — Sane - tus Do - mi - nus De - us

Continuation of the musical score. The vocal parts sing "sa - ba - oth! De - us sa - ba - oth" and "Ple - ni sunt". The piano accompaniment continues with chords and arpeggiated figures. Dynamics include *p dim.* (piano, diminishing), *ff* (fortissimo), and *ff* (fortissimo).

sa - ba - oth! De - us sa - ba - oth

sa - ba - oth! De - us sa - ba - oth Ple - ni sunt

sa - ba - oth! Ple - ni sunt coe - li et

*ff*  
 Ple - ni sunt cœ - li Ple - ni sunt Ple - ni sunt  
 cœ - li et ter - ra Ple - ni sunt cœ - li et ter - ra  
 ter - ra Ple - ni sunt cœ - li et ter - ra — Ple - ni sunt

*Red.*

*dim.*  
 cœ - li et ter - ra glo - ri - a — — — glo - ri - a  
 Ple - ni sunt cœ - li et ter - ra — glo - ri - a —  
 cœ - li et ter - ra glo - ri - a tu - a glo - ri - a  
*dim.*

tu - a *ff* Ple - ni sunt coe - li

— glo - ri - a tu - a *ff* Ple - ni sunt coe - li et ter - ra

tu - a *ff* Ple - ni sunt coe - li et ter - ra

The first system consists of three staves. The top staff is a vocal line with lyrics 'tu - a' and 'Ple - ni sunt coe - li'. The middle staff is another vocal line with lyrics '— glo - ri - a tu - a' and 'Ple - ni sunt coe - li et ter - ra'. The bottom staff is a piano accompaniment with lyrics 'tu - a' and 'Ple - ni sunt coe - li et ter - ra'. Dynamics include *ff* and accents.

coe - li et ter - ra *sempre ff* glo - ri - a

Ple - ni sunt coe - li et ter - ra *sempre ff* glo - ri - a

Ple - ni sunt coe - li et ter - ra *sempre ff* glo - ri - a

The second system continues the musical piece with three staves. The top staff has lyrics 'coe - li et ter - ra' and 'glo - ri - a'. The middle staff has lyrics 'Ple - ni sunt coe - li et ter - ra' and 'glo - ri - a'. The bottom staff has lyrics 'Ple - ni sunt coe - li et ter - ra' and 'glo - ri - a'. Dynamics include *sempre ff* and accents.



tu - a Ho - san - na in ex - cel - sis, ho - san - na Ho - san - na

tu - a Ho - san - na in ex - cel - sis Ho - san - na

tu - a Ho - san - na in ex - cel - sis Ho - san - na

in ex - cel - sis. Ho - san - na in ex -

in ex - cel - sis. Ho - san - na in ex - cel - sis, Ho -

in ex - cel - sis. Ho - san - na in ex - cel - sis, Ho -

cel sis Ho - san - na in ex - cel - sis, Ho - san - na in ex -

*p*

*mf*

*p*

*mf*

*f*

*pp subito*

*Red.*

SOPRANO SOLO

*mf*

Ho - san - na in ex - cel - sis in ex -

*mf*

- sis! — Ho -

*mf*

- cel - sis! Ho - san - na in ex -

*mf*

- cel - sis! Ho - san - na in ex - cel - sis

*p*

cel - sis Ho - san - na in ex - cel -  
san - na in ex - cel - sis Ho - san - na in ex - cel -  
cel - sis Ho - san - na in ex - cel -  
in ex - cel - sis in ex - cel -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "cel - sis Ho - san - na in ex - cel -", "san - na in ex - cel - sis Ho - san - na in ex - cel -", "cel - sis Ho - san - na in ex - cel -", and "in ex - cel - sis in ex - cel -". The piano part features a melodic line in the right hand and a harmonic line in the left hand, with various ornaments and dynamics.

- sis.  
- sis.  
- sis.  
- sis.


The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "- sis.", "- sis.", "- sis.", and "- sis.". The piano part features a melodic line in the right hand and a harmonic line in the left hand, with various ornaments and dynamics.

Harpe

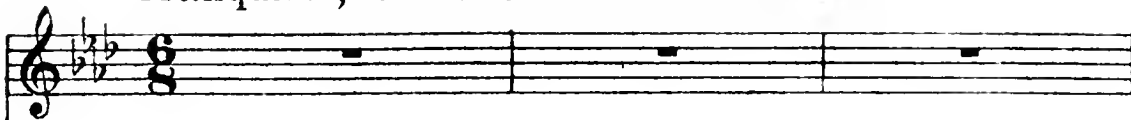
The third system of the musical score consists of a Harpe (harp) part and a piano accompaniment. The Harpe part is in the right hand of the piano. The piano accompaniment is in the right and left hands. The key signature is B-flat major (two flats). The time signature is 4/4. The Harpe part features a melodic line with various ornaments and dynamics. The piano part features a harmonic line in the left hand and a melodic line in the right hand, with various ornaments and dynamics.

The fourth system of the musical score consists of a Harpe (harp) part and a piano accompaniment. The Harpe part is in the right hand of the piano. The piano accompaniment is in the right and left hands. The key signature is B-flat major (two flats). The time signature is 4/4. The Harpe part features a melodic line with various ornaments and dynamics. The piano part features a harmonic line in the left hand and a melodic line in the right hand, with various ornaments and dynamics.

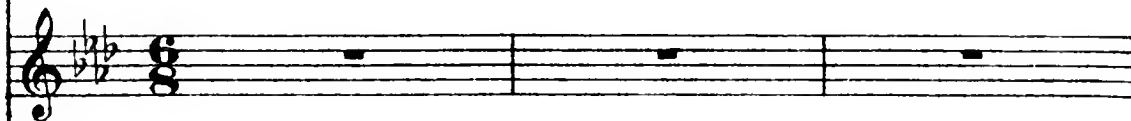
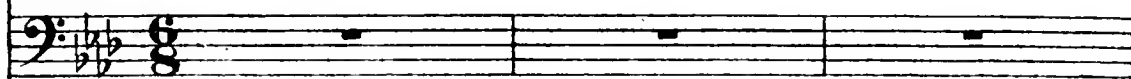
## BENEDICTUS

Tranquille, sans lenteur (entre 76 et 80 = )

SOPRANO SOLO



TÉNOR SOLO

BASSE SOLO  
(ou Baryton)

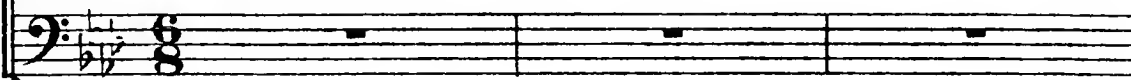

SOPRANOS



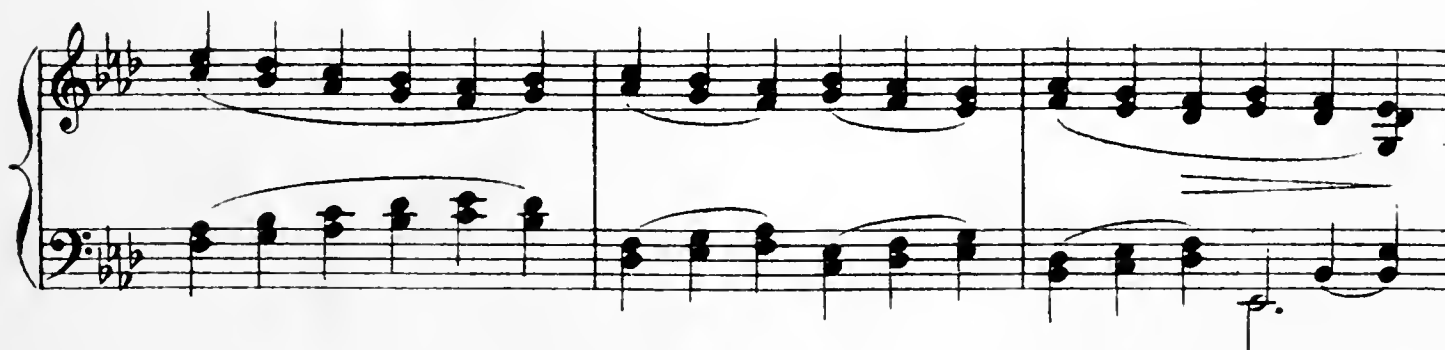
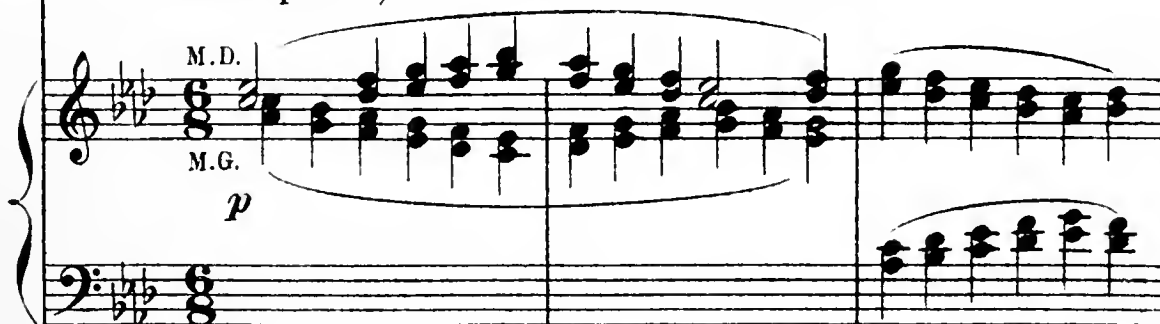
TÉNORS



BASSES

Tranquille, sans lenteur (entre 76 et 80 = )

ORGUE



TÉNOR SOLO *p dolce*

Be - ne - dic - tus be - ne -

*pp*

SOPRANO SOLO *mf dolce*

Be - ne - dic - tus

- dic - tus qui ve - nit in no - mi - ne Do - mi - ni Be -

be - ne - dic - tus qui ve - ni in no - mi - ne Do - mi - ni

- ne - dic - tus in no - mi - ne Do - mi - ni

BASSE SOLO *p dolce*

Be - ne -

Be - ne - dic - tus qui ve-nit in no-mi -

Be - ne - dic - tus,

- dic - tus Be - ne - dic - tus qui ve - nit

- ne Do - mi - ni Be - ne - dic - tus

be - ne - dic - tus qui ve - nit in no -

Be - ne - dic - tus qui ve - nit

*pp* très doux

Be - ne - dic - tus

*pp*

Be - ne

*pp*

Be -

*pp*

Red.

qui — ve — nit in — no — mi — ne Domini!

— mi — ne — Do — mi — ni!

in — no — mi — ne Do — mi — ni!

Be — ne — dic — tus Be — ne —

— dic — tus, be — ne — dic — tus Be — ne —

— ne — dic — tus Be — ne —

*mf*

— dic — tus qui — ve — nit in — no — mi — ne Domi.

— dic — tus qui ve — nit in — no — mi — ne Domi.

— dic — tus qui — ve — nit in no — mi — ne Do — mi —

*mf*

Be . ne . dic . tus qui ve . nit

Be . ne . dic . tus qui ve . nit

Be . ne . dic . tus qui ve . nit

ni! Be . ne . dic . tus qui

ni! Be . ne . dic . tus qui

ni! Be . ne . dic . tus qui

The piano accompaniment consists of a treble and bass staff. The treble staff features a continuous eighth-note arpeggiated pattern, while the bass staff provides a steady accompaniment with dotted half notes.

in no . mi . ne Do . mi . ni!

in no . mi . ne Do . mi . ni! in

in no . mi . ne Do . mi . ni! in

ve . nit! in no . mi .

ve . nit! in

ve . nit! in no . mi .

The piano accompaniment continues with the same arpeggiated pattern in the treble and dotted half notes in the bass.



rit.

Tempo

Do - mi - ni!

- no - mi - ne Do - mi - ni!

- no - mi - ne Do - mi - ni!

- ne Do - mi - ni!

no - mi - ne Do - mi - ni!

- ne Do - mi - ni!

*rit.* *Tempo*

*dolce cantando*

*mf* Be - ne - dic - tus Be - ne - dic - tus Qui ve - nit

*p* Be - ne - dic - tus qui ve - nit

*p* Be - ne - dic - tus



*riten.* **Tempo** *p*

Do - - - mi - ni - - - Ho - san - na in ex -

*pp*

Do - - - mi - ni - - - Ho - - -

*pp*

Do - - - mi - ni - - - Ho - - -

M.D.  
M.G.  
*riten.* **Tempo**

*Red.*

- cel - - - - sis - - - Ho - - -

*p*

- san - - - - na - - - Ho - san - na in - ex -

*pp*

- san - - - - na - - - Ho - - -

## SOPRANO SOLO

Ho - - - san - - - na in ex

san - - - - - na Ho - - - - - san - - - - - na in ex.

cel - - - - - sis Ho - - - - - san - - - - - na

san - - - - - na Ho - - - - - san - - - - - na in ex -

cel - - - - - sis

cel - - - - - sis

in excel - - - - - sis

cel - - - - - sis

The musical score is for a Soprano Solo in B-flat major (three flats). It consists of vocal staves and piano accompaniment. The vocal lines are written in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Ho - - - san - - - na in ex", "san - - - - - na Ho - - - - - san - - - - - na in ex.", "cel - - - - - sis Ho - - - - - san - - - - - na", "san - - - - - na Ho - - - - - san - - - - - na in ex -", "cel - - - - - sis", "cel - - - - - sis", "in excel - - - - - sis", and "cel - - - - - sis". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing pattern in the left hand. The score is divided into two systems, with the first system containing the first four vocal staves and the first piano system, and the second system containing the remaining vocal staves and the second piano system. The tempo is marked with a common time signature (C).

# AGNUS DEI

**Larghetto (50 = ♩.)**

*dolce*

SOPRANOS  
A - gnus De - i qui

*dolce*

TÉNORS  
A - gnus De - i qui

*dolce*

BASSES  
A - gnus De - i qui

**Larghetto (50 = ♩.)**

*mf* *p*

ORGUE

tol - lis pec-ca-ta mun - di A - gnus De - i qui

tol - lis pec-ca-ta mun - di A - gnus De - i qui

tol - lis pec-ca-ta mun - di A - gnus De - i qui

tol - lis pec-ca - ta mun - di Mi - se - re - re mi - se - re - re

tol - lis pec-ca - ta mun - di Mi - se - re - re mi - se - re - re

tol - lis pec-ca - ta mun - di Mi - se - re - re mi - se - re - re

*mf*

The first system of the musical score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The piano accompaniment provides a harmonic foundation with chords and moving lines. The lyrics are 'tol - lis pec-ca - ta mun - di Mi - se - re - re mi - se - re - re'. The dynamic marking *mf* (mezzo-forte) is indicated above the vocal staves.

mi - se - re - re no - bis Mi - se - re - re mi - se - re - re

mi - se - re - re no - bis Mi - se - re - re

mi - se - re - re no - bis Mi - se - re - re

*p*

The second system continues the musical score with the same three vocal staves and piano accompaniment. The lyrics for the vocal parts are 'mi - se - re - re no - bis Mi - se - re - re mi - se - re - re'. The piano accompaniment continues with chords and moving lines. The dynamic marking *p* (piano) is indicated above the vocal staves.

mi - se - re - re no - bis

no - - - - bis

no - - - - bis

*mf*

This block contains the first system of a musical score. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a B-flat major key, indicated by two flats. The lyrics are 'mi - se - re - re no - bis' for the Soprano, and 'no - - - - bis' for the Alto and Bass. The piano accompaniment consists of arpeggiated chords in the right hand and sustained chords in the left hand. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

SOPRANO SOLO *mp*

A - gnus

*p*

This block contains the second system of the musical score. It features three vocal staves and a piano accompaniment. The Soprano staff is marked 'SOPRANO SOLO *mp*' and has the lyrics 'A - gnus'. The other vocal staves and the piano accompaniment are silent. The piano accompaniment consists of arpeggiated chords in the right hand and sustained chords in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

## SOPR. SOLO

De . i qui tol . lis pec . ca . ta mun . di

The score features a Soprano Solo line with lyrics "De . i qui tol . lis pec . ca . ta mun . di". Below it are two empty staves for other vocal parts. The piano accompaniment is shown in a grand staff (treble and bass clef) with chords and moving lines.

## Tous les SOPRANI

*mf*

Mi . se . re . re

*p* TENORS

Mi . . . . . se . re . re

*mf* Mi . se . .*mf*

Mi . se . re

The piano accompaniment continues with chords and moving lines in the grand staff. It includes dynamic markings *p* and *mf*. The bottom of the page has a small signature "ad.".



Mi - se - re - re no - bis      Mi - se - re - re mi - se - re - re

- re - re no - bis      Mi - se - re - re

- re no - bis      Mi - se - re - re

*più f*

*Red.*

Detailed description: This system contains the first two measures of the musical piece. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'Mi - se - re - re no - bis'. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *f* (forte) and *più* (more).

Mi - se - re - re no - bis

Mi - se - re - re no - bis

Mi - se - re - re no - bis

Detailed description: This system contains the next two measures of the musical piece. The vocal parts continue their melodic lines, with the lyrics 'Mi - se - re - re no - bis' repeated. The piano accompaniment continues with harmonic support. The system concludes with a double bar line.

*p*

A - gnus De - i qui tol - lis pec-ca - ta mun - di

*p*

A - gnus De - i qui tol - lis pec-ca - ta mun - di

*p*

A - gnus De - i qui tol - lis pec-ca - ta mun - di

*mp*

*p*

Ad.

A - gnus — De - i, qui tol - lis pec-ca - ta mun - di,

A - gnus De - i, qui tol - lis pec-ca - ta mun - di, —

A - gnus De - i, qui tol - lis pec-ca - ta mun - di,

Ad.

*mf*

Do - na no - bis pa - cem — do - na no - bis pa - cem

*mf*

Do - na no - bis pa - cem — do - na no - bis pa - cem

*mf*

Do - na no - bis pa - cem — do - na no - bis pa - cem



*p*

Do - na no - bis do - na pa - cem do - na no - bis pa - - -

*p*

Do - na no - bis do - na pa - - -

*p*

Do - na ne - bis do - na pa - - -



Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are in treble and bass clefs, and the piano is in grand staff. The lyrics are: - cem - - - - -

### Dolce e tranquillo

Three vocal staves with lyrics. The piano accompaniment is not shown in this section. The lyrics are: Do - na no - bis pa - cem Do - na no - bis pa - -  
Do - na no - bis pa - cem Do - na no - bis  
Do - na no - bis pa - - - - - cem

### Très tranquille

Piano accompaniment for the 'Très tranquille' section. The piano is in grand staff. The lyrics are: Do - na no - bis pa - - - - - cem

First system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "Do - na no - bis pa - cem". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Do - na no - bis pa - cem

pa - cem Do - na no - bis pa -

Do - na no - bis pa -

Hautb. *p*

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "Do - na no - bis pa - cem Do -". The piano part includes a melodic line in the right hand and a harmonic accompaniment in the left hand. The system concludes with a double bar line.

*diminuez progressivement*

Do - na no - bis pa - cem Do -

*diminuez progressivement*

cem Do - na no - bis pa - cem Do -

*diminuez progressivement*

cem Do - na no - bis pa - cem Do -

*dim.*

*Ad.*

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: - na no - bis pa - .

The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. A *pp* (pianissimo) dynamic marking is present in the right hand of the piano part.

The vocal staves show the lyrics: - na no - bis pa - .

The piano part includes a *mp* (mezzo-piano) dynamic marking and a crescendo hairpin.

*VARIANTE conforme à la grande Partition**Version Originale (p. 57 à 60.)***A**

First system of the musical score. It includes three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics for the vocal parts are: "tris Cum sanc-to spi-ri-tu in glo-ri-a De-i". The piano part features a melodic line in the right hand with dynamics *dim.* and *mf*, and a more rhythmic line in the left hand with *mf*.

**A**

Second system of the musical score. It includes three vocal staves and a piano accompaniment. The lyrics for the vocal parts are: "Pa-tris Cum sanc-to spi-ri-tu in glo-ri-a De-i". The piano part continues with a melodic line in the right hand and a rhythmic line in the left hand.

Pa - tris In glo - ri - a — De - i Pa - tris Cum

Pa - tris In glo - ri - a De - i Pa - tris

Cum sanc - to spi - ri - tu In glo - ri - a De -

sanc - to spi - ri - tu, In glo - ri - a De - i Pa - tris

In — glo - ri - a — Pa - tris

Pa - tris, cum sanc - to spi - ri - tu, In glo - ri

*ff*